

THE
MUSICAL WORLD,
 A WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
 Was it not to refresh the mind of man,
 After his studies or his usual pain?
 Then give me leave to read philosophy,
 And, while I pause, serve in your harmony.
 Taming of the Shrew.

OCT. 6, 1837.

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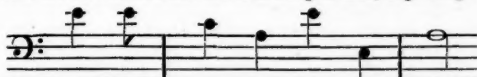
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THE MUSIC IN MACBETH.

CONTINUED.

To the Editor of the Musical World.

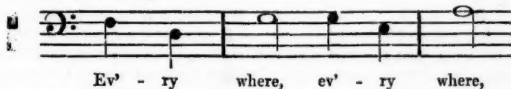
SIR,—In resuming the above interesting enquiry, it has occurred to me as singular that no one that has hitherto taken up the above subject, has ever compared any of Purcell's theatrical music, with the music in Macbeth. In referring to several of the passages in the music to King Arthur, by Purcell, and comparing them with others in Macbeth, so great a similarity exists in their construction and effect, that I cannot for a moment conceive but that they are the productions of the same mind—and that, Henry Purcell's. Compare the following passage from the celebrated Frost scene in King Arthur, beginning with



and ending at the words "Human nature is thy creature," with the annexed from Macbeth:



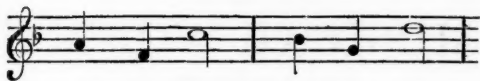
ending at "What shall we do." Compare the subjoined extract, (also from the Frost scene)



ending at the word "obeyed;" with the following from Macbeth:

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Many more, many more,

ending at the word "endure," which bear a very great resemblance to each other, and then judge whether my reasoning is just or not. This grace also from Macbeth



Slow or sin - gle,

which is peculiar to Purcell, is not only found in the "Full fathom five," from the *Tempest*, but also in *King Arthur*, and in several other compositions by Purcell.

The first bars of the last chorus in *Macbeth*, "Put in all these," reminds one of Purcell's "Britons strike home," once so celebrated. The frequent repetition of the same words so often to be met with in the works of Purcell, is another instance. Where are there to be found in any other composer's works, contemporary with Purcell or Locke, any similarities like the above? None.

In tracing the origin of the words as added by Davenant to the Tragedy of *Macbeth*, other facts might be elicited; for instance, the circumstance of his (Davenant's) omitting altogether the name of the original author of the words, which are to be found in Middleton's Comedy called "The Witch." Malone, in reference to this, has appended the following note to his edition of Shakspeare's *Macbeth*. "The following songs are found in Sir Wm. Davenant's alterations of this play, printed in 1674. The first and second of them were (I believe) written by him, being introduced at the end of the 2nd act, in a scene of which he undoubtedly was the author; of the other song, which is sung in the 3rd act, the first words (Come away) are in the original copy of *Macbeth*, and the whole is found at length, in Middleton's play, entitled 'The Witch,' which has been lately printed from a manuscript in the collection of Major Pearson. Whether this song was written by Shakspeare, and omitted, like many others in the printed copy, cannot now be ascertained." Reed, in his edition of Shakspeare, has also a note as follows:—"The reader must have inferred from the specimen of incantation already given, that this manuscript play, (which was purchased by Major Pearson, out of the collection of Benjamin Griffin, the player, and in all probability the presentation copy, had indubitably passed through the hands of Sir Wm. Davenant; for almost all the additions which he pretends to have made to the scenes of witchcraft in *Macbeth*, 'together with the names of the supplemental agents,' are adopted from Middleton." It was not the interest therefore of Sir William, that this piece should ever appear in print; but time, that makes more important discoveries, has likewise brought his petty plagiarisms to light. From which, it appears probable, that the composer of the music (supposing it to be Purcell) may have been tied down

to some agreement, that his name should not appear, to prevent disagreeable enquiries respecting the words.

In J. S. Smith's "*Musica Antiqua*," published in 1812, is to be found the original music to Middleton's song in the *Witch*, beginning at the words "Come, come away," said to be from an original manuscript of that age in the editor's possession, which is in the key of F, "the same key as the *Macbeth* music, in which are to be traced passages that may warrant an opinion, that the composer of the above music founded his upon it."

There are also extant two copies of a manuscript composition, said to be by Eccles, to the same words, the one (now lying before me) that was formerly in the possession of Bartleman, at whose sale of music after his death, it was purchased by Thomas Rodd, the bookseller of Newport Street; the other, which was formerly in the possession of Mr. Windsor, of Bath, is now (I believe) in the possession of Mr. Vincent Novello.

Bartleman's copy appears to be the original of the two, as it not only contains the names of the singers to each part, but it has the cues used in theatrical business, which proves it to be a theatre copy: it is also much soiled and torn, or worn at the edges, as if it had been in constant use at the theatre. The gentlemen singers' names are Messrs. Sherbon, Lee, Spalding, Courco, and Bowman.* The ladies' names and Mrs. Willis and Mrs. Hodson.

To Mr. Windsor's copy, the name of the composer Eccles is prefixed, which in Bartleman's copy is not to be found, for a very good reason. English composers of the latter end of the 17th and the beginning of the 18th centuries, usually attached their signatures to the bottom corner of the last page of their manuscripts, which in this is torn or worn away; "or not unlikely abstracted for the sake of the autograph." It has been asserted that this music was the original of the other, but this I deny; in it there are certainly passages to be found so nearly resembling others in the celebrated music, that they may almost be taken for the same, but there is more in this score than in the other, and the resemblance of this music to that in use, may be accounted for, from the constant jealousies and rivalry between the "*Duke's and Queen's Theatres*," the proprietors of the one wishing to outvie the other.

From Downes' account, he says "It proves a lasting play," consequently a stock piece, and it is probable the rival theatre, wishing to produce the same piece, but being unable to procure a copy of the music, or the managers of the other theatre not suffering it to go out of their hands, or permitting it to be used, that Eccles was requested to compose music to the same words as near like the other as possible: certain it is the sin of plagiarism rests on some one's shoulders, but on whose it is impossible to say.

In following up such enquiries as the above, the motives and main-springs of men's actions, their ambitions and petty plagiarisms, are to be traced.

* Boman or Bowman, was supposed to be near ninety years old when he died. No coquette was ever more careful to conceal her age, than this actor; to those who asked him his age, his constant reply was, "Sir, I am very well."

It would throw some light into the above enquiry, if the copy which is said to be in Purcell's handwriting, and formerly in the possession of Dr. Beevor, could be produced. There are many things in a manuscript that would prove it to be an original, such as the erasures, alterations, &c. so frequently seen in author's manuscripts.

If in the course of my researches any thing should turn up, throwing farther light into the real authorship of the music in Macbeth, I shall not fail in communicating it to *The Musical World*.

I remain, sir, your obedient servant,

Little Chelsea,

JOSEPH WARREN.

THE GRESHAM PROFESSOR.

THE Committee in whose appointment this office is vested, met on Wednesday, when the professorship was declared vacant, and the following notice agreed on:—"A Vacancy having occurred in the Gresham Lectureship of Music, by the death of Mr. R. J. S. Stevens, notice is hereby given that the candidates for that appointment are required to deliver in testimonials at Mercers' Hall, Ironmonger-lane, Cheapside, on or before Friday the 13th inst. at 10 o'clock in the forenoon. The Gresham Committee will meet at 11 o'clock precisely on that day, for the purpose of selecting from the candidates a number not exceeding six, who will be expected to deliver a Probationary Lecture at such place and under such conditions as the Committee may appoint. The day of Election is fixed for Tuesday, the 24th inst. at 1 o'clock in the afternoon precisely."

The managing Committee of the City of London new School, are very desirous of securing a pledge from the professor to be elected, that he will deliver Lectures in their school-room; and with a view of forwarding their plans, the following propositions have been drawn up, in the form of motions for the consideration of the general Court of Common Council.

"1. That it be an instruction to the Gresham Committee appointed by this Court, that, in filling up the vacancy in the Gresham Professorship of Music, it be made a condition of the appointment that the professor do deliver his lectures in the theatre of the City of London School, commencing at the Michaelmas Term, at such hours as may be appointed by the Gresham Committee on the City side, with the concurrence of the City of London School Committee.

"2. That it be referred to the City of London School Committee to make immediate arrangements for the regular delivery of the Gresham lectures on music in the theatre of the City of London School.

"3. That it be an instruction to the Gresham Committee appointed by this Court, to require of the candidates for the appointment of Professor of Music the delivery of probationary lectures in the theatres of the City of London School previous to the election.

"4. That it be an instruction to the Gresham Committee appointed by this Court to take this opportunity of respectfully intimating to Mr. Joseph Pullen,

the Professor of Astronomy, the desire of this Court that he should deliver his lectures in the City of London School at such hours as the Gresham Committee may appoint, with the concurrence of the City of London School Committee, and that it be referred to the School Committee to make the necessary arrangements for that purpose.

"The question relative to the existing practice of the Gresham Professors having excited a great deal of interest, a very full Court is expected."

THE CHROMATIC DIVISION OF THE SCALE.

To the Editor of The Musical World.

SIR,—The insertion of the following remarks may be of service, in drawing the attention of individuals to the subject, whose able disquisitions may settle the matter one way or other, to the great relief of young *musici*, to whom the difference of opinion is often troublesome, though it be not a huge stumbling-block!

I am, Sir, &c.

J. M'K.

London, Sept. 1837.

THE Chromatic Division of the Scale is differently calculated by two parties. One gives to the octave thirteen semitones; the other twelve. In the scale of C natural, for example, the former considers the C natural the first semitone, C sharp the second, and so on—making the octave, C natural, the thirteenth. The more modern rule is to call C sharp the first semitone, D natural the second,—consequently C natural is in this way the twelfth.

The question arises, why is the unison overlooked in one of these systems? Probably it is from the idea that as we cannot count on having passed over one foot of ground, until we reach the beginning of the second, so we only reach the first semitone (C sharp) when we have done with the first sound (C natural)!! But it is not a measurement of distance which we have to do with; else the longer a note is held, the higher should it be considered. The relation one sound bears to another should alone be our guide: and since the acuteness of D natural as compared with C natural, leads us to term it the second tone in the octave, the acuteness of C sharp, as compared with C natural, entitles it to be the second semitone in the scale. If D natural is one semitone more than C sharp, C sharp is one more than C natural. If not, then, on the modern rule, D natural should, in the diatonic progression, be only the first note, E natural the second, &c., and thus the octave be found the seventh note!!

We run up a chromatic major third, and find not *four* but *five* sounds; and all we have to do with are—single sounds. Keeping this definite term 'sound,' always in mind, we see that if we reject one (C natural) from being first, we must reject all. D natural is only the second sound to C sharp, because it follows next to it: why then is C sharp, as coming after C natural, not to be termed the second.

No tone is a *whole* tone, (as we term it) considered in itself; but only becomes so by the proportion it bears to another immediately before or

after it. Each note is therefore a *mere sound* ("with reverence be it spoken!") and holds the name of semitone or tone, according to circumstances. This granted, it appears clear that in a single octave there are *thirteen half sounds*—or semitones. J. M.K.

HEREFORD MUSIC-MEETING.

THE sacred performance on Tuesday morning (26th ultimo) was held in the beautiful cathedral, and consisted of a selection interspersed during the course of divine service, when a sermon was preached by the Chancellor of the diocese, the Rev. Waties Corbett, M.A. The psalms for the day and the Jubilate were delightfully chaunted by a full and efficient choir, many of the chorus singers being cathedral men. After Handel's overture to Samson, the Dettin-gen Te Deum was performed; the soli parts being taken by Miss Woodyatt, Messrs. Hunt, Hobbs, Machin, and Phillips. The usual selection from Handel's Funeral Anthem, beginning, 'When the ear heard him,' followed; in which quartett Miss Hawes's voice came out with distinguished and nice effect. We may here take occasion to record our unqualified approbation of this young lady's singing through all the performances at this festival. She was especially valuable in the concerted music, where she took the second treble or contralto part. She had made herself well acquainted with the music allotted to her; her voice was therefore always audible, firm, and nicely in tune. Dr. Boyce's old favourite duet, 'Here shall soft charity,' pleasingly sung by Messrs. Bennett and Phillips, followed; the service concluding with the fine chorus to the Utrecht Te Deum, 'Glory be to the Father;' and which went in beautiful style.

Mr. Hunt, the organist of the cathedral and conductor of the festival, possesses a sweet counter-tenor voice; and which appears to be a real chest voice—not often the quality of an alto. It is unfortunately not always audible; but when heard, the effect is very agreeable. Moreover his style is chaste and correct. We heard him to the best advantage in the leading solo to the last chorus of the Dettin-gen, 'Lord in thee have I trusted.' Mr. Machin took the solo, 'Thou art the King of Glory;' Mr. Hobbs, 'When thou tookest upon thee;' and Mr. Phillips (who appeared on each day's performance to be distressed with a cold and hoarseness) sang with admirable expression the 'Vouchsafe, O Lord.' Harper, who has much effective solo music in this Te Deum, was "*in good lip*," and his clear charming tone was not clouded here as at Birmingham, by a conjunction with inferior players.

The effect of the orchestra appeared to be almost poverty-stricken after having emerged from the great volumes of sound that had been ringing in our ears at Birmingham. The chorus here were about fourteen to a part: nevertheless the band was well balanced, and the singers all relying upon themselves, and not being obliged to depend upon, or take care of their neighbours, the general performance went remarkably well; the points in the choruses being all prominent, and taken up with precision.

Notwithstanding the very moderate scale of prices for seats in the cathedral at the Tuesday morning's service (5s.; 3s.; and 1s. 6d.), the audience we regret to say was a very scattered one. The Birmingham performances must have damped the zeal of many amateurs in this neighbourhood: added to which Hereford in itself is not of sufficient importance to uphold a festival upon a grand scale.

FIRST EVENING CONCERT.

Tuesday, 26th.

The evening concerts were held in the shire hall of the city; a good room for the occasion, but very thinly attended. Some one remarked that "we

had a *shy* church in the morning, and a *shyer* (*shire*) hall in the evening." The etiquette of seceding upon the first day of a festival, prevails, as it should seem, here also.

After Haydn's symphony, 'La Reine de France,' Miss Woodyatt, who is a prodigious favourite in Hereford, being a native as we heard, was vehemently encored in a pretty ballad, composed for her by E. J. Loder, 'Oh! say not, sweet lassie.' A trio also from Rossini's 'Ricciardo e Zoraide' was also well received, and indeed very fairly sung by Mme. Albertazzi, Miss Hawes, and Mr. Bennett. Calcott's 'Angel of life' was sung by Phillips. Denman's bassoon obligato was excellent. We have never been able to discover either the great merit or attractiveness of this song, which should cause it to become so great a favourite as it has been. Its general character appears to us heavy, and the several movements commonplace. If, however, it have had the luck to be always sung as upon the present occasion, our wonder at its success may well cease; for, with the majority of listeners, the merit or demerit of a piece is merged in the manner in which it is executed. And the whole of the above observation is applicable to the performance of the next piece in the programme. The 'Sommo cielo' of Pacini, is a piece of sheer clap-trap music; not destitute of prettiness, it is true, but wholly deficient in artistical excellence: yet this flourishing air, as sung by Miss Novello, with Blagrove's delicious accompaniment, is sure of the strongest testimonies of admiration from the audience; and, indeed, a more complete union of tone between voice and instrument, with an understanding of each other on the part of the performers, we have rarely heard. Mr. Attwood's charming six-part glee, 'Begin the charm,' sung by Mesdames Knyvett and Woodyatt, Messrs. Hunt, Hobbs, Phillips, and Machin, was spoiled, partly from the disadvantage of the singers being unaccustomed to each others' singing, and principally from some of the parties being out of tune. The same fate befel the opening scene of the 'Alexander's Feast.'

After Beethoven's glorious overture to 'Egmont,' which was well played, Mme. Albertazzi and Mrs. Knyvett were encored in Mozart's 'Sul Aria.' And here again the music was admired through the singers, and not the singers through the music; for indeed neither lady was strictly in tune. Miss Hawes was rewarded with an animated encore for the singing of her own pretty ballad, 'Thou art lovelier than the coming,' &c. in which she accompanied herself on the pianoforte. The effect of the whole performance was very pleasing, if we except an unaccountable habit she has acquired of introducing two or three high notes by way of ornament, in a sort of falsetto, and which do not combine with the notes in the natural scale of her voice. The duet from Rossini's "Matilde e Corradino" ("Di Capricci") was sung with much spirit by Miss Novello and Mr. Phillips. Mme. Albertazzi also was completely herself in the aria, 'Tanti affetti,' from "La Donna del Lago." Lindley's 'Softly sweet in Lydian measures,' (for his violoncello, and not the singer, is always "*first fiddle*" in this air) of course delighted the audience. It should, however, be stated, that Mr. Hobbs sang it, and very charmingly. We rarely hear Mr. Machin, but with regret; and because of the opportunity which has been lost, in not cultivating, as it deserves, an uncommonly fine and powerful voice. His singing of the song from Alexander's Feast, 'Revenge! Timotheus cries,' was conspicuous for the defect of artistical finish; and, in short, we care not to put down our full impression of the manner in which it was sung. The noble chorus, 'The many rend the skies,' and which went finely, concluded the first evening's concert.

SECOND MORNING. Wednesday 27th.

The Wednesday morning was devoted to the performance of 'The Messiah;' and to a considerably more numerous, if not a full audience. We

cannot again go through the several movements of this oratorio: suffice, therefore, to say, that upon the whole it went smoothly, and, in other respects, well. Mr. Phillips was still unhappily suffering from hoarseness, which nevertheless did not affect his fine style of delivering the solos allotted to him. Miss Hawes again secured the good opinions of her audience in the counter-tenor solos, 'Oh thou that tellest,' and 'He was despised,' which she sang excellently: and the duet with Mr. Hobbs, 'Oh Death,' was a beautiful specimen of correct part singing, with perfect tone and combination. We have rarely heard this duet go so well since in our young days Mrs. Bland and Mr. Braham were encored in it. Mr. Bennett sang his music with (we were about to say) too much manifestation of energy; an objection of all others which should not be taken against an English singer: and of Miss Novello it was remarked by those accustomed to her performances, that she never was in better voice, or sang with more spirit. Mrs. Knyvett, Miss Woodyatt, Messrs. Hunt and Machin, severally gave satisfaction to their hearers. Of Mme. Albertazzi we regret being able to say no more than that her performance at Hereford in 'The Messiah' was less objectionable than at Birmingham. It is needless to say that the instrumental and choral band were admirable.

SECOND CONCERT.

Wednesday Evening.

By the second evening the good people of Hereford had warmed into something like enthusiasm, with a determination that their Festival should not prove a failure; and we have reason to believe that they succeeded. On Wednesday evening, the hall was exceedingly full, the attendants anticipating, if not a delightful concert, a *most* delightful dance; and this was evidently expressed upon numerous countenances during the former parts of the two last evenings' entertainment. Very shortly, therefore, after the commencement, endurance rather than enjoyment of the music began to be manifest. The Jupiter Symphony, excellently played, was scarcely noticed. Seeing at once how the game was likely to go, we amused ourselves with minuting down the remarks made around us upon the several pieces as they went off. First, on Hobbs's ballad, 'Oh weep not mother.'—"Ah! very pretty, but *very* long." (Critique by a gentleman in japanned pumps.) Rondo from La Cenerentola, 'Non più mesta,' by Mme. Albertazzi.—"The sweetest thing she has sung. That's the length now I like for a song." (Gentleman, in an uncorrugated cravat.) Glee, 'With sighs sweet rose,' Calcott.—"Sweet thing, if I could have heard Mr. Hunt. Sung *rather too slow*." (The gentleman in pumps.) Lindley's violoncello concerto.—"Very wonderful fiddling; but it was all so up and down—and *very* long." (A flower-girl; at least, a girl with flowers—in her hair.) "Machin always chooses such long songs. That 'Pirate crew' will never be over." (Flower-girl aforesaid.) Ballad, Mrs. Knyvett, 'The auld wife,' Greisbach.—"Sweet thing; but too many verses. I applaud because it's over." (A dancing gentleman.) Quartett from the Puritani, 'A te, o cara.'—"Sweet thing indeed. Hav'nt they nearly done?" (Ditto.) 'Bonnie Prince Charlie,' Miss Clara Novello.—"Dear—that's a sweet thing indeed. We must have that again. But O la! there are two pages more to come." (The flower-girl.) Overture, Euryanthe.—"Well, now that long thing's over, we have a chance." Cavatina, Miss Woodyatt, 'Il braccio mio,' Nicolini.—"Charming voice! Belongs to Hereford. Sweet thing! Oh, she's not done yet.—There, now that's done." Song, 'Invocation to Spring,' Mr. Phillips.—"Oh Lord! are they going to have that again? It's quite ridiculous." Ballad, Miss Hawes, 'The mermaid's cave,' Horn.—"Sweet thing! Oh, no! no!! no!!! we can-not have that again." Grand Septuor, (Beethoven), Blagrove, Moralt, Williams, Platt, Denman, Lindley, and Anfossi.—"Very hot, aint it? I wish those good people thought so. How they

do go on! Look, how he is blowing with the horn. Why, we had a long overture before." Glee, Mrs. Knyvett, Messrs. Hunt, Hobbs, and Machin, 'Sweet thrush,' Danby.—"Dear, dear! a thing with four verses at this time o'night!" Duet, Mme. Albertazzi and Miss Clara Novello, 'Deh con te.'—"I could almost give up dancing, to hear that girl's voice. Bravo, bravo! No, no! not again—go on." Serenade, Mr. Bennett, 'Look forth, my fairest,' Balfe.—"Six verses at any time are a bore—but now, twenty minutes after eleven!" Finale, Clemenza di Tito, 'Tu, è ver.'—"Well! at last. Very fine! Bravo! bravo!! Now then for clearing away the benches. Sweet music, but too much of it. A devil of a bore; though I am partial to music. But dancing is more merry like."

THIRD MORNING.

Thursday 28th.

The Thursday morning's attendance greatly relieved the forebodings of the gentlemen interested in the success of the Festival; for the church was crowded, and little doubt remained that the public-spirited stewards would be partially if not wholly relieved from the pecuniary burthen to which they voluntarily submitted. For the receipts from the sale of the tickets alone are appropriated to the paying of the band; the donations, and collections at the cathedral doors, go untouched to the fund for the support of the orphans and widows of clergymen of the three Dioceses. Hence the origin of the triennial meeting at Worcester, Gloucester, and Hereford.

The performance of this morning comprised, in part, a selection from the oratorio of "St. Paul;" consisting of eleven of its most beautiful movements. In all respects, but the want we felt of the power of the violins, (the effect of which at Birmingham was so brilliant) the selection was admirably performed. Our admiration of this great work has naturally led us to gather the opinions of those judges who from their musical education, attainments, and freedom from narrow and exclusive prejudices, are worth listening to. It was for this reason that we last week quoted the authority of the writer in the *Morning Post*, upon the genius and astonishing acquirements of Mendelssohn. The following from the *Edinburgh Observer* is equally valuable with regard to the eminent character of this, his first attempt in oratorio writing. The signature to the article purports that it is from the pen of John Thomson; and, from our acquaintance with the literary and musical accomplishments of that polished professor, with his native independance of thought and action, the opinions become doubly valuable and welcome to us. The article is written upon the Birmingham Festival. Speaking generally of Mendelssohn as a genius, he says: "Regarding this highly-gifted young man, I ventured to record an opinion, more than eight years ago, which expressed my conviction that he would ere long take the highest rank as a composer; and every succeeding year has but confirmed its accuracy. It is true, there are not a few superior musicians, and one or two dogmatising critics in Edinburgh, as well as London, who, having tardily admitted Spohr to an occasional companionship with those great men, who now live but in their works, cannot for one moment listen to the claims of any more recent candidate for fame. And such a mere stripling too! Ah! could they have witnessed during this week the affectionate greetings—the enthusiastic applause on the part of the whole united vocal and instrumental band, (who were not obliged to affect such demonstrations,) with which every successive appearance of Mendelssohn was hailed, they would have been constrained, perhaps, to enquire how far prejudice had to do with their distaste for his music. He, whose compositions form the principal feature in the best musical cities of Germany, and are spreading far and wide through England, must surely possess some sort of spell by which he can accomplish a process so difficult. The truth is, Mendelssohn is a genius, and of the highest

order; and all the opposition he now meets with in certain and unexpected quarters, will, when it is swept away, but render his career all the brighter, and his fame the more lasting. He has composed in every style—free and severe—for the chamber, the orchestra, and the church, and in each he has proved himself quite successful. He has not devoted equal attention to opera writing, because he prefers the loftier—the highest branch of the art—the oratorio; and St. Paul, his first great sacred work, has completely answered the high expectations that had been raised by his previous fame.

"The character of St. Paul (Mr. Thomson continues) appears to me finely conceived, more particularly as it is developed after his conversion. His deep contrition is succeeded by a burst of praise, which, though sincere, is not exulting or boisterous, but is expressed in tones subdued by the workings of a conscience oppressed with the magnitude of his former iniquity. Another great feature is the chorales, which, from Bach downwards, have been employed with prodigious effect in the German oratorio. These are little more than psalm tunes in reality, yet to write one sufficiently effective is perhaps more difficult than an elaborate air. The overture opens with a delicious flow of harmony, (afterwards the chorale, 'Sleepers awake') and then merges into a fugue, based upon the same theme, which blazes out ever and anon from the brass instruments, while the fugue is rolling on to a climax of great splendour. Of the choruses it is difficult to say which is the best. The chorus of Hebrews crying out against Stephen, 'Stone him to death!' has perhaps never been equalled for its terrible energy and dramatic power, unless by its reproduction in a furious burst of Jews and Gentiles against Paul, where the same spirit is rendered still more appalling. It is a conception worthy of Handel or Beethoven. The chorus, 'Arise! shine!' is wrought up to the highest pitch of grandeur and sublimity; and the chorale already spoken of, 'Sleepers awake,' is one of the most startling, striking, superb things I ever heard. The concluding chorus to the first part is, take it all in all, the most noble composition in the oratorio. But I can only glance at the others.—'How lovely are the messengers,' 'Is this he?' and 'O be gracious,' are remarkably contrasted; the first rich in melody and harmony, and beautifully descriptive of the sentiment—the second, a fierce muttering of the multitude, succeeded by its frantic curse, 'May all such deceivers be confounded!'—and the third, the voluptuous strains of the heathen, who believe the Apostles to be Gods, and begin to worship them. The final chorus is a fugue of imposing grandeur and strength. Of the soli, 'Jerusalem,' and 'O God, have mercy,' are exquisitely beautiful. Such instrumentation! Although this oratorio has been performed three times in England previous to its production here, viz. at the Liverpool Festival of last year, and twice by the Exeter Hall Amateurs, yet the present may be pronounced its first grand performance, as it was under the direct conduct of the author himself. Indeed, several of the orchestra who had played in it at Liverpool, confessed to me that they now only began to relish its numerous beauties. I may add, moreover, that the vocalists and instrumentalists generally, were loud and enthusiastic in their expressions of delight, each alluding, chiefly, to their own department, and both to its general splendour of effect."

To the great credit of Mr. Hobbs, it should be stated that he undertook at a moment's notice the whole of Mr. Bennett's music in the 'Paul,' and the subsequent selection; the latter gentleman having been suddenly summoned away from Hereford, in consequence of a domestic calamity.

The second part of the performance was made up of separate pieces, and a portion from the 'Creation.' Altogether, the bill was thought too long; much credit, however, is due to Mr. Hunt, seeing that this is said to be his first appearance as arranger and conductor of a musical festival.

LAST EVENING CONCERT. *Thursday, 28th.*

The room was exceedingly full; and all were equally eager to renew the dance of the former evening: it was therefore injudicious to provide so long a concert. It seems also scarcely worth detaining the chorus singers for the space of between three and four hours, merely for the purpose of going through two choruses, which are frequently ill done,—generally misplaced with regard to the character of the rest of the music,—and indifferently entertained by the audience; who, with their present prospect of the dance, grudged every useless occupation of the time. Of the choral movements this evening, the madrigal, 'Lady, when I behold,' should be excepted from the general charge of inefficiency, for it was remarkably well sung. We find it impossible to notice more of the last concert, than to compliment Mr. Blagrove upon the exquisite playing of his violin concerto; and Mr. Mammott, the organist of Gloucester, who presided at the piano-forte in the evenings, upon the very beautiful style in which he accompanied Mme. Albertazzi in the rondo with variations by Tadolini, 'Sposo amato,' and which she sang extremely well. Mr. Charles Clarke, of Worcester, presided at the organ with his accustomed steadiness and ability. He indeed has become a regular old stager in the business; for if we are not mistaken, he was appointed to the Durham organ when he was but fourteen years old, against a crowd of competitors. Mr. F. Cramer, the most urbane and the steadiest of leaders in the old school of music, discharged his office to the satisfaction of every one concerned.

MUSICAL FESTIVAL FOR THE ROYAL BERKSHIRE HOSPITAL.

LAST Tuesday morning a very choice performance of sacred music took place in the Town Hall at Reading, in aid of the funds for endowing the County Hospital. Mr. Binfield, the highly respected professor of Reading, had the arrangement of the music. Mainly in consequence therefore of this gentleman's high reputation for the getting up of all the previous Reading musical meetings, (for the public feel secure that any thing of such a nature coming under his management will prove a treat) the large hall was very full. The principal singers were, Miss Clara Novello, Miss Lockey, Messrs. A. Novello, Ashton, Master Genge, and Mr. H. Phillips. Mr. F. Cramer was leader, Mr. Venua principal second violin, Mr. Bilson Binfield presided at the organ, and Mr. Hawes conducted. The programme consisted of short selections from Handel's 'Redemption,' 'Messiah,' and 'Israel in Egypt;' Mendelssohn's 'St. Paul,' Dr. Crotch's 'Palestine;' (the orchestral parts arranged by Mr. R. Binfield) and several individual pieces. In the course of the performance Miss H. Binfield played in a clever and steady manner one of Handel's concertos on the organ. It was a pleasure to hear one of these old compositions again in public. The only objections we have to make to the selection, are, that it was rather long; and that, where the chorus is not large in number, and capable of being divided, it is injudicious to introduce the stupendous double choruses of Handel. Their full effect, and the intention of the author, are not carried out. In every other respect the festival (for a small one) was one of the best we ever attended, both for excellent management, and choice, pains-taking performance.

For the ball, which was to take place in the evening of the same day, the indispensable Mr. Weippert was engaged to bring his quadrille band. The receipts, we hope and believe, handsomely added to the funds of the hospital.

PROVINCIALS.

SALISBURY MECHANICS' INSTITUTE.—On Thursday evening last, a grand vocal and instrumental concert was performed at the Assembly Rooms, by the

pupils of the musical class, and their friends, under the able superintendence of their instructor Mr. Biddlecombe, sen. to whom great praise is due for the pains which must have been taken, to enable him to accomplish a task which would in less experienced hands have been deemed an impracticable effort. The announcement of the concert had evidently excited a feeling of interest, for never on any previous occasion do we remember to have seen so crowded an auditory assembled together in that spacious room. Nobly was expectation gratified, by the performance of the introductory glee, in parts of which the instrumental band and a full chorus united their powers with considerable effect. The chorus, 'Joy to the fair,' which followed, was performed in a masterly manner, and was honoured with a unanimous encore. After the performance of various other glees, &c. in admirable style, the instrumental band—ably led by Mr. F. Gilmour—the members of which were numerous and complete, performed two grand pieces from the works of Bruno Held, with a precision of effect seldom surpassed even by old and practised musicians. A sweet ballad, sung very pleasantly by Mr. Johnson of the cathedral choir, 'When the dew is on the grass,' received the compliment of an encore—and the performances terminated with the market chorus from 'Masaniello,' which was pronounced by persons well qualified to judge, to be an admirable effort, both as regarded the vocal and instrumental departments. It was encored amid a tumult of applause. Mr. W. H. Biddlecombe, jun. presided at the pianoforte. The various pieces were ably illustrated by Mr. Biddlecombe in what may be termed a poetical lecture, which possessed much point, and in instances appeared to possess more than an average share of poetical merit. In one particular we heartily coincide with the lecturer—namely, in his earnest wishes for the prosperity of the Mechanics' Institute—and that the efforts making by that gentleman for the general spread of a pure taste for music through all classes of our fellow-citizens, may be attended with the desired success—so that Salisbury may ere long become as famous for the cultivation of musical talent as she is at present for that of fruits and flowers.—*Abridged from County Paper.*

MME. PASTA is still careering away, and turning all the country folks' heads. The *Leamington Spa Courier* describes her as having produced an immense sensation in that town. Her associates, as our readers already know, are Bochsá, Miss Nunn, De Begnis, and Curioni.

REVIEW.

Spirit of Music. A cantata. Poetry by Mrs. George Trevelyan, and the music composed by S. H. A. March.—CHAPPELL.

This is a very pleasing cantata. It consists of four movements. All have sweetness and variety of melody, and are treated throughout in a scholarly and musician-like manner. We have lately had occasion to notice two publications of a similar kind by Hullah and McFarren, but although these gentlemen are, we believe, far better known to the public than the author of the above, we are much inclined in the present case to award the palm to Mr. March.

John Sebastian Bach's grand studies for the Organ; consisting of Preludes, Fugues, Toccatas, and Fantasias, never before published in this country. Book 4.—COVENTRY & HOLLIER.

THE present book (as in the first) contains two fugues, each preceded by a prelude. The 1st in A minor; the second in B minor. The present publication may be considered altogether one of the finest and most interesting of its kind, from the pen of this mighty master. At every page we feel perfectly astonished and enchanted at the boldness, freedom, and beauty, developed in the general carrying out of his design; the endless variety he effects in the

treatment of any and every subject of which he makes choice; the graceful flow of his melodies, and his unrivalled skill in their various combination. Those charming sequences too! (the first fugue in the present book commences with one in the second bar) with what grace do they come out under his master-hand; never tedious, but ever interesting. Pages could be easily occupied in a critical enumeration of the beauties scattered over this single volume; and the result would be but the fifty-times repeated corroboration, that Sebastian Bach was the most extraordinary of musical geniuses. So far as the work has gone therefore, we earnestly recommend it, as containing exercises invaluable to those who aim at a perfect mastery of the instrument for which they are designed; and, for examples in counterpoint, unequalled. The studies may be played also on the piano-forte by one or two performers; and a separate part accompanies the work, arranged from the pedale, for the double-bass or violoncello, by Sig. Dragonetti. With this combination they are glorious chamber music.

THEATRES.

ST. JAMES'S.—A little piece entitled 'The Cornet,' was produced at this house on Wednesday evening, apparently for the purpose of introducing the vocal company; although Mr. Braham, its 'tower of strength,' was not among the dramatis personæ. We have no pleasure at any time in telling the story of a play, and upon the present occasion we are happily spared the necessity of doing so; for, of plot in 'The Cornet,' there is little or none—certainly none worth detailing. The music, which we are informed is of German selection, does not extend beyond the character of being agreeable. Miss Rainforth's song, or scena, 'I dreamt love's every hope was granted;' a trio, sung by the same young lady, Miss J. Smith, and Mr. Mears; and a spirited finale, are perhaps the best pieces of writing. The audience were in the best of all possible humours; therefore 'The Cornet' was brought forth under a lucky star; for, from the applause with which it was received, one would suppose a first-rate drama had come to town.

MISCELLANEOUS.

FESTIVAL RECEIPTS.—The receipts and donations at the Birmingham festival amounted to 11,300 odd pounds. The collections and donations at the Hereford meeting amounted to £818. 10s. 4d. which was presented to the fund of the Clergyman's Widow and Orphan Charity. The collection in 1831 was only £664. 6s. 10d.; and that in 1834 £676. 11s. 6d.; so that it was more this year, than in 1834, by about £140. We are glad to learn that gentlemen of influence in the county have volunteered to serve the office of stewards at the next festival, which will be held in Hereford in 1840.

THE CANTERBURY CATCH CLUB, one of the oldest provincial societies, if it be not the Father of them, commenced its 57th season last week, under the direction, as usual, of Mr. Goodban.

Mori, with Thalberg, Miss F. Woodham, and Parry, junior, will give concerts at Norwich, Yarmouth, Bury, Hertford, &c. the next and following weeks.

CATHEDRAL SINGING.—An Irishman, on being asked how he liked the singing at a certain cathedral, replied, "Very much indeed, only I could not hear it, from the noise of the organ."

THE CHARTER HOUSE.—The office of Organist to the chapel belonging to this foundation is now vacant. It is attended with considerable emolument. An excellent *suite* of rooms is assigned to this officer, and the salary, independent of perquisites, is stated at £150. Mr. Stevens, the late Professor of Music to the Gresham College, held the situation for half a century. There are many applicants, among whom we understand are Messrs. J. B. Sale, Turle, Horsley, J. Lord, J. Pittman, &c.

THE COUNTRY FIDDLER.—A rustic Paganini was so fond of accompanying his performance on the violin *con spirito*, that it frequently brought him into many *scrapes* as well as distress. A gentleman meeting him one day, looking very *doloroso*, said, "Why Jack, what ails you, isn't your fiddle in tune?" "No, Zur, (replied Jack) it be in *pawn*!"

THE GRESHAM PROFESSORSHIP.—A warm contest is expected to take place ere this situation be filled up. Immediately on the death of Mr. R. S. Stevens, Sir George Smart started as a candidate, and was quickly followed by Mr. Gauntlett, Mr. Taylor, and Mr. Hart. The prospect of a probationary lecture, led Sir George to imagine the position which the new lecturer would probably take in the profession, although highly honourable, very troublesome, and he on Saturday last sent a note to each of the twelve electors, stating his intention to decline a farther canvass. It is generally understood Sir George had secured a majority. Mr. Horsley immediately started in the place of Sir George, and on the same interest. It has also been affirmed that Mr. Bishop is a candidate. Messrs. Horsley and Bishop have not appeared at present as lecturers on music; Messrs. Gauntlett, Taylor, and Hart, are well-known as lecturers.

A FAREWELL EPISTLE TO MADAME PASTA.

From SAM. SLY, *Bath*.

Put all that's Foreign in an English dress,
And what would then the motley group express?
Paste-her! and *Box-her!* and Madame *All-but-easy!*
Signor Jew-Billy! and the *Jew-Leah-Greasy!*
Cure-her-own-knee! along with Mr. *Beg-knees!*
The *Scene-o'er-breezy* with his gentle breeze;
But thanks to printing, we can write the name
Without much fear of injuring thy fame.
Pasta! to sing thy praises in a voice so gruff,
Would be all stuff;

And shock thine ears *professionally* hung;
So what we think
With pen and ink
Shall be dashed off, and into something strung,
That perhaps may suit
The voice or flute;
Or drop like magic on Italian ears;
If there it's the vogue
Now to chaunt English brogue,
As it is in this city
'*Di tanti Palpiti,*'

Where the music shines forth, but the sense disappears.

We hear that thou art leaving British ground,

—Bidding "*Farewell,*"

Good bye, God bless you," to us all,

And hope that long ere this, thou may'st have found

That hearts that swell,
 Can *fee* as well,
 And pay thee for the trouble of a *call*,
 Changing thy *notes* for cash, to make thee safe and sound.
 Some people think
 To eat and drink,
 Or have wherewith to toss from hand to throat,
 Is more than any woman should desire ;
 However clear the voice, or sweet the note,
 Unless she can to nobler acts aspire ;
 Thus sometimes Envy, in an under tone,
 Snarls at thy bone ;
 And will not let thee nibble for the marrow :
 Forgetting some little globe
 May stop thy lobe ;
 Some slight catarrh
 Thy spirits mar ;
 Some "*hacking cough*"
 May take thee off,
 And lay thee where the mattress is but narrow.
 But heed it not,
 'Strike while 'tis hot,'
 Get all you can, and let them laugh that win,
 If thou canst find
 Folks in the mind ;
 To drop a *Pound*, who will not drop a *pin*
 To keep a beggar's tattered robes together ;
 Or coal or blanket in the nipping weather.
 "Off, off, says the stranger,
 Off, off, and away,"
 They will play when there's danger
 Or *pleaders* should stay.

Madame ! pray take before you go,
 '*Jim Crow* ;'

It is a song that we can recommend,
 If *Circulation* be the aim and end.
 Give it to Bochsa when you've caught the strain,
 Then *duettize* it with his harp again ;
 It might create amusement or confusion
 As an "*Extemporaneous Effusion*,"
 If you were just to hand it at the time
 When he cannot *go off* for want of *prime*.

Pasta ! farewell, we have no more to say,
 To-day ;

But that four things may have thy constant care,
 Things which the world might envy thee the choice :—
 Thy *pockets*, *health*, and *happiness*, and *voice*.

And let no "fingers light" prepare
 A *snare*.

We wish thee joy and peace ;
 Of life the longest lease ;
 A safe arrival amongst friends—a host—
 A cup of Congou and a *round of toast*.

SAM. SLY.

NOTICES TO CORRESPONDENTS.

MR. CHAPPELL, A SIX-POUNDER, MR. BEDFORD, MONASTICUS, and others, next week.

WEEKLY LIST OF NEW PUBLICATIONS.

- PIANO-FORTE.**
 Czerny's Grand Concert-stück. Air from Demetrio, and Vars. on Reichstalt Valse **BALLS**
 Chopin. Op. 18, Invitation pour la Valse à quatre mains **WESSEL**
 Duke Darmstadt's Waltz, by Herz **KEITH**
 Flowers of Scottish Melody, by T. Valentine. No. 1. The Flower of Dumblaine. No. 2. Loudan's bonnie woods and braes **BROWN, Glasgow**
 Glover's (Charles W.) Quadrilles et Valses du Diable **JEFFERIES**
 — Switzer Home and Vars. **DITTO**
 — Lock Lomond's young lassie **DITTO**
 Grand March, by T. Wright, dedicated to her most gracious Majesty Queen Victoria **CRAMER**
 Harp of Judah, No. 7, by Jarman **HART**
 Heures de Recréation. Morceaux élégans et brillants des Pianistes les plus célèbres. No. 1. Air de Bellini, composé by Kalkbrenner. No. 4. Air Tyrolean, composé par H. Herz **D'ALMAINE**
 Homage à Pasta. Di piacer **KEITH**
 Herz's Vars. on a Swiss Air ... **BALLS**
 Introd. and Var. on "Tenti tu," from Torquato Tasso. Czerny **WESSEL**
 La Rivalité. Grand Duo, op. 293. Czerny **DITTO**
 Les Fleurettes, No. 11. Waltz in imitation of a musical box. G. Warne **WARNER**
 Moscheles. Rondos in G and D **KEITH**
 Overture to Blanche of Jersey. John Barnett **LEE**
 — Ditto, as a Duet, arranged by W. H. Holmes **DITTO**
 Plachy. Galoppe à la Giraffe. **BALLS**
 Rondeau élégant à quatre mains, op. 16. Chopin **WESSEL**
 Rondoletto sur le Cavatine favorite de L'Italienne in Algeri, op. 16. Chopin **DITTO**
 Rondeau à la Majourka, op. 5. Chopin **DITTO**
 Sacred Offerings, No. 1. Consisting of Psalms, Hymns, and Sacred Airs, by S. Rogers **FAULKNER**
 Sowinski, op. 21. Impromptu brillant sur un Chanson Venétien **WESSEL**
 Shunke, op. 47. Rondeau Espagnol sur la Cachuca du Diable Boiteux **DITTO**
 The Royal Victoria Rhine Galoppe, by Charles Duvernay. **LEE**
 Weippert (J.) 1st and 2nd Set of Quadrilles, selected from Bochs's ballet Le Corsaire, arranged for Piano-forte. **D'ALMAINE**
 Will you come to the bower, with Vars. by Knapton **FAULKNER**
- VOCAL.**
 Advertising for a wife. J. F. Reddie **BLACKMAN**
 Clarke's Congregational Harmonist, No. 32 **DITTO**
- For ever happy be thy lot. Trio from Blanche of Jersey, Barnett **LEE**
 God save the Queen. 1, 2, 3, and 4 Voices. J. Salmon **BLACKMAN**
 Here's a long happy reign to the Queen. J. Harroway **MUNRO**
 Hymn to Glory. Words by Rev. C. B. Taylor, M.A. music by the composer of the Captive Knight. Duet for 2 Sopranos **WILLIS**
 I never can forget thee. A. Lee. **BLACKMAN**
 I saw her on the vessel's deck. J. P. Knight **DITTO**
 Jock o' Hazeldean. The celebrated ancient border ballad, arranged by H. R. Bishop **D'ALMAINE**
 Let others sing of ruby wine. Song from Barnett's Blanche of Jersey **LEE**
 O take the wreath. Duet from Blanche of Jersey, by Barnett. **DITTO**
 Praise. A Sunday School Hymn. B. Z. Flint **BLACKMAN**
 The faded wreath. Composed by Sir J. Stevenson, arranged as a Song or Trio by T. Phillips. **WILLIS**
 The rose upon the tree. Words from Goethe, music by T. Phillips **DITTO**
 The evening drum. From Barnett's Blanche of Jersey **LEE**
 The Normandy maid. Ditto **DITTO**
 The rose of Jersey. Ditto **DITTO**
 The shepherd's evening bell. Ditto **DITTO**
 The tic-tac of the mill. Glee, Ditto. **DITTO**
 The Queen's farewell to Kensington. Song by J. Nelson. **JEFFERIES**
 The faded flower, by Miss Smith **KEITH**
 Victoria, Queen of the brave. National Song, composed by E. J. Loder. **D'ALMAINE**
 When first the sun. Song by Koche **KEITH**
 Will you not buy my flowers? Song, George H. Thomson. **JEFFERIES**
- ORGAN.**
 Mendelssohn's Three Preludes and Fugues for the Organ, with pedal obligato. Nos. 1, 2, and 3 **NOVELLO**
 Pixis' 5th Trio, op. 129. Piano, Flute, and Bass **WESSEL**
- MISCELLANEOUS.**
 A complete Collection of Viotti's Trios for 2 Violins and Bass. 4 Books **COCKS**
 All Viotti's Duets for 2 Violins, in 9 Books **DITTO**
 Gabrielsky's 3 Grand Trios concertante for 3 Flutes, op. 104 ... **DITTO**
 Quando di sangue tinto, from Belisario, for Harp and Piano-forte, by Bochs **CHAPPELL**
 Rosabelle, composed by Meves, arranged by Dipple for the Guitar **MUNRO**
 Select Italian Airs, No. 9, for Violoncello and Piano-forte, by Crouch **CHAPPELL**